

NARRATIVE VS NON-NARRATIVE POETRY: THE COMPARATIVE ANALYSIS OF POE'S "DREAM-LAND" AND "A DREAM WITHIN A DREAM"

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Contemporary narrative theory has undergone significant changes, incorporating new approaches. According to Meister (2009), the area now includes a variety of “new narratologies,” which can be grouped into three dominant paradigms: contextual, cognitive, and transgeneric. The latter is concerned with the application of narratological concepts to genres and media, which are not primarily regarded as narrative (e.g., poetry), but do possess – this way or another – narrative aspects. Although the application of narratological categories to the analysis of lyric poems has met severe criticism, Hühn defends this idea, offering the transgeneric narratological approach for the interpretation of poetic texts (Hühn, 2004, 2021). His fundamental argument is that the main purpose of reading a poem is to understand its meaning and that the appropriate way to involve with a lyric poem is through analysing its lyrical text from a semantic perspective in the form of interpretation. Hühn suggests applying the transgeneric narratological approach not as a contribution to the definition of the lyric genre, but as a “viable operational toolkit for the interpretation of lyric texts” (Hühn, 2021, p. 64-65). Following Hühn, McHale (2009) draws a line between *poetry* and *lyric* claiming they are *not* the same thing. He adds that the latter can occur in poetry, but at the same time it can easily be found in prose — sometimes in combination with narrative, and sometimes not. McHale insists on the importance of considering narrative in poetry and studying what differentiates it from other genres, namely its *poetic* component. In the last decade, the line of thinking in poetics has been developed into more reader-oriented research models. In their *Experiencing Poetry. A Guidebook to Psychopoetics*, van Peer and Chesnokova (2022) offer the term *psychopoetics* as a theory of poetic experience (both narrative and non-narrative), focusing on a combination of approaches based on the reader’s response theory. According to the authors, psychopoetics is a combination of psychology and poetics as it is related to the study of psychological aspects of language. Van Peer and Chesnokova hold that poetry is about words and “words in poetry often carry powerful meanings. Because it aims at powerful emotional experiences” (van Peer and Chesnokova, 2022, p. 2). This leads us to the assumption that readers can be no longer left aside as their experience is one of the keys to the analysis of literary texts. In our research we look at both language and stylistic preferences in the texts of a canonical American poet and prose writer Edgar Allan Poe. We claim that in Poe’s writings, form and genre affect each other, which is reflected in the author’s poetics. As a result, poetic narrativity becomes one of characteristic features of Poe’s idiosyncrasy. In order to demonstrate these correlations between the two artistic forms, this study aims to apply the narratological approach to the comparative analysis of Poe’s narrative (“Dream-Land”) and non-narrative (“A Dream Within a Dream”) poems. The future research in the area could focus on checking whether the narrative perspective and form in Poe’s poetry influence the reader’s reaction and to what extent.

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